

THE AMERICAN MAGAZINE OF ART

FEBRUARY, 1921

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ASTRONOMY AND GEOGRAPHY

A MURAL PAINTING BY

WILL H. LOW

NEW YORK STATE EDUCATION BUILDING

THE AMERICAN MAGAZINE OF ART

VOLUME XII

FEBRUARY, 1921

NUMBER 2



ARMORIAL BEARING OF THE STATE OF NEW YORK

WILL H. LOW

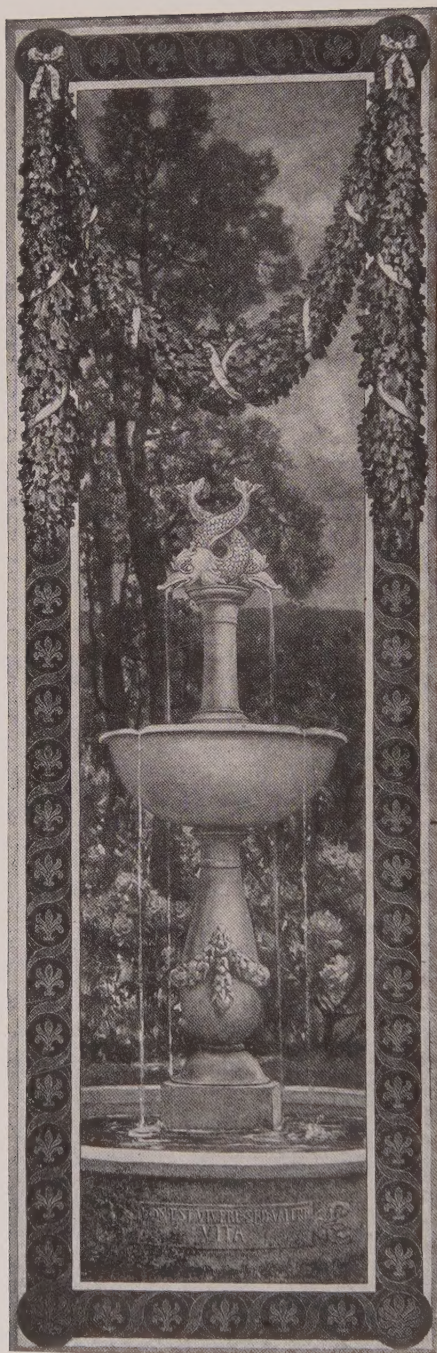
WILL H. LOW'S PAINTINGS IN THE NEW YORK STATE EDUCATION BUILDING

BY LEON LOYAL WINSLOW

NEW YORK was the first state in the Union to erect a separate administrative building to stand exclusively and aggressively for the education of its people. The State Education Building at Albany is a symbol of the ideals for which it was erected, massive and imposing, its classic architecture designed to withstand the changing years. Its main facade, 659.6 feet in length,

embraces a huge colonnade which resting upon a powerful stylobate is crowned by a solid wall which gives an added strength. The main entrance is at the center.

To the right of the entrance on the first floor a staircase leads to the second floor rotunda where a broad vaulted corridor 40' in width, 46' in height and 50' in length forms an approach to the gen-



FOUNTAIN OF HEALTH

A MURAL PAINTING BY

WILL H. LOW

eral reference library. Intercepting this at right angles a shorter vaulted corridor leads to the periodical reading room at one end and to the law library at the other. The rotunda thus formed gives a dominating climax to the architectural scheme. Above, supported on pendentives is a circular colonnade which in turn supports a dome with a large skylight providing direct illumination to the rotunda.*

The opportunity afforded the artist for decorating this massive interior was a splendid one, though the task had numerous technical difficulties owing to the large number of spaces and the uniform proportion of the panels located between the columns, which imposed an equal uniformity of composition throughout. To avoid monotony, to fill each panel sufficiently without accentuating the pervading perpendicular aspect, was one of the chief difficulties confronting Mr. Low at the outset.

The general treatment of decoration was suggested by the classic type of architecture. The chief problem before the artist as a decorator was to harmonize this architectural style with a theme of decoration which, while preserving the classic feeling, should at the same time convey a message of modern significance. Each panel as a unit called for an individual subject and composition, yet all were arranged in such a sequence that several would be seen together. It was evident to Mr. Low that a certain harmony of both line and color would be necessary to bring about a proper unity.

The task was an arduous one requiring the covering of 2,038 square feet of canvas. There were thirty-six panels to be covered, each measuring 12' 3" in height, the widths varying from 2' 2" to 12', all calling for figure decoration conforming to the heroic scale which would be adopted throughout.

It is needless to say that Mr. Low was peculiarly fitted both by temperament and by training for this work. The characteristics of his best work, grace of line, delicate coloring and good composi-

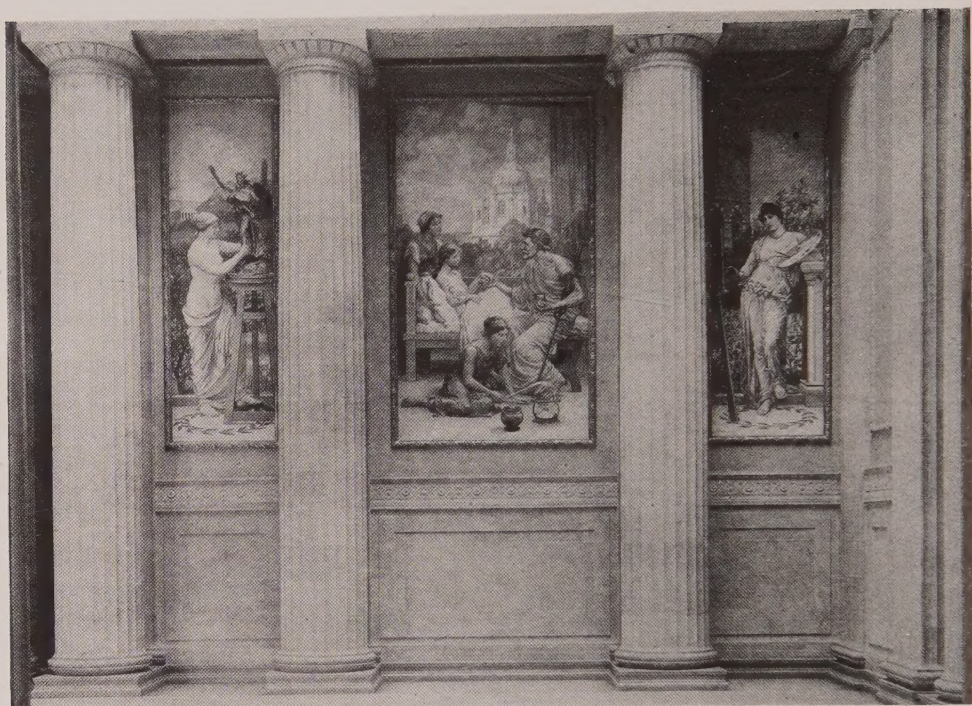
*Adapted from "Dedication of State Education Building," a publication of the New York State Department of Education, 1912.



ASPIRATION

A MURAL PAINTING BY
WILL H. LOW

NEW YORK STATE EDUCATION BUILDING



SCULPTURE, MEDICINE AND CHEMISTRY, MURAL PAINTINGS
NEW YORK STATE EDUCATION BUILDING

BY WILL H. LOW

tion have been employed throughout with the greatest charm in the ideal subjects of gods and nymphs.

There are thirty-six pictures in all. Ten of these are arranged along the walls of a narrow passage-way, not mentioned in the opening paragraph, which lies between the staircase and the rotunda, eighteen along the walls of the longer vaulted corridor and eight along the walls of the shorter corridor which leads to the reference library. The panels in the passage-way are purely decorative in treatment. In subject they are indicative of the purpose of the Education Department. As a part of the decorative scheme they offer a pleasant transition from the severe simplicity of the staircase to the more elaborate treatment of the richly decorated rotunda.

As one enters the rotunda he finds himself facing six panels which treat of the following subjects in the order named: *Architecture, Astronomy and Geography, Music, Sculpture, Medicine, Chemistry*

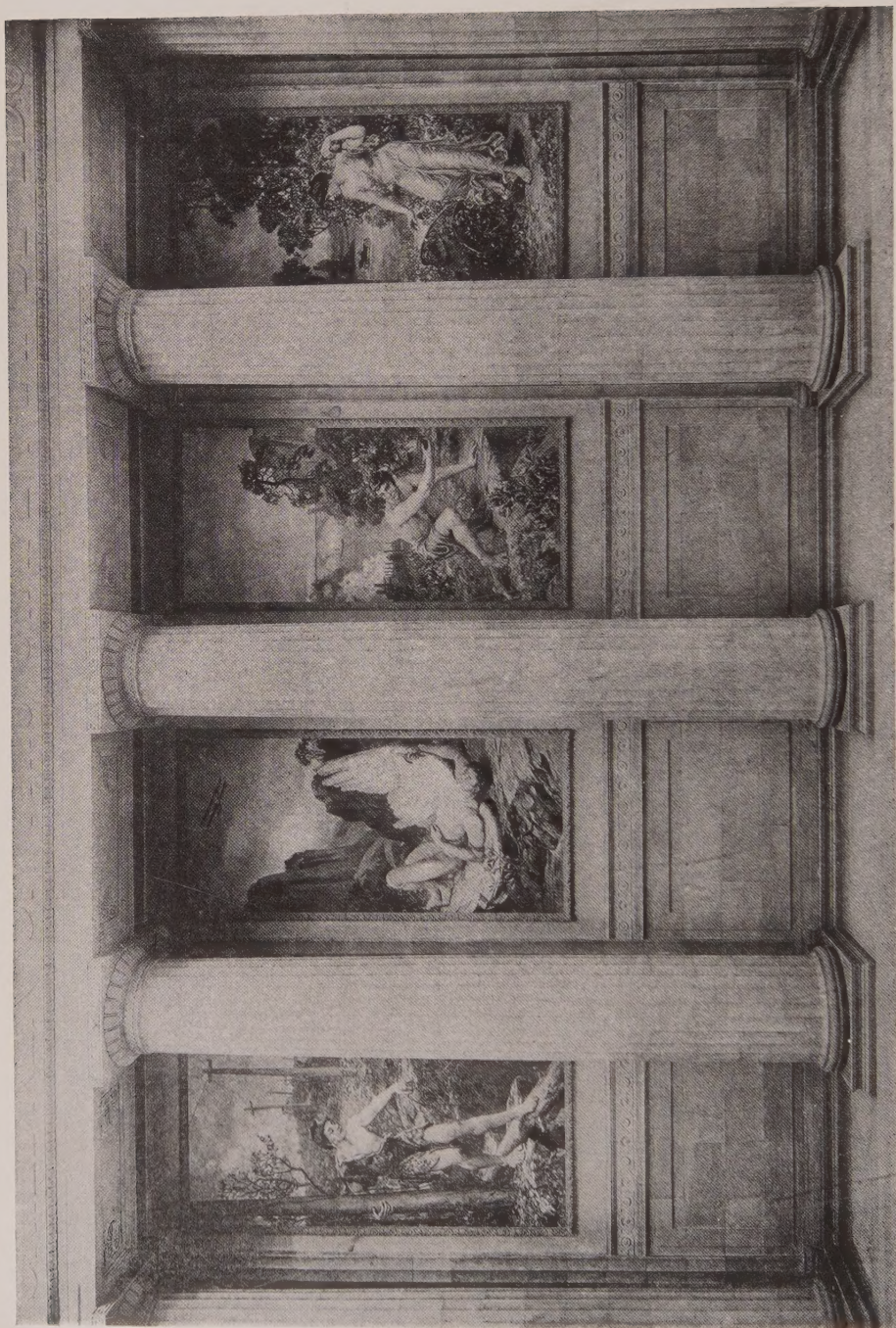
and *Painting*. These subjects are supplemented by others dealing with subjects adapted to the uses of the rooms at whose entrances they appear, *Permissive and Repressive Law* at the entrance of the law library and *Current Events* and their *Transcription* at the entrance of the periodical reading room.

The subjects which impress the average visitor most forcibly are those at either side of the shorter vaulted corridor. The panels are eight in number, four on the left and four on the right as one approaches the general library. The four panels at the left suggest some of the spiritual achievements of man as a result of his constant aspiration to higher things, the four at the right indicate some of his material aspirations which are no less significant from an intellectual point of view.

The four panels grouped together on either wall form two complete units of composition although each is framed in by a moulding and separated from its



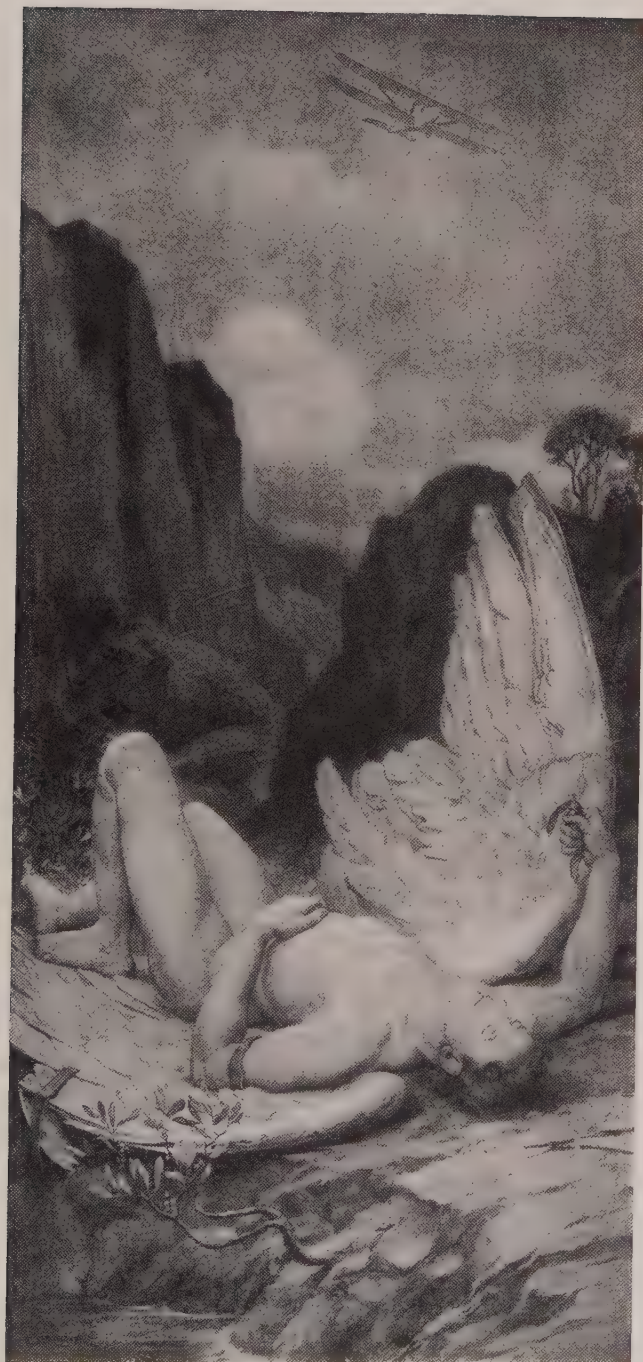
PATRIA, THE INSPIRER
 A MURAL PAINTING BY
 WILL H. LOW
 NEW YORK STATE EDUCATION BUILDING



THESEUS, THE PATH-FINDER; ICARUS, THE SKY-SOARER; JASON, THE PRECURSOR; FORTUNA, THE PACE-MAKER
FOUR PANELS DENOTING SOME OF THE MATERIAL ACHIEVEMENTS OF MAN AS A RESULT OF HIS CONSTANT ASPIRATION

WILL H. LOW

NEW YORK STATE EDUCATION BUILDING



ICARUS, THE SKY-SOARER

A MURAL PAINTING BY

WILL H. LOW

NEW YORK STATE EDUCATION BUILDING



MILITARY ACADEMY, WEST POINT

A MURAL PAINTING BY

WILL H. LOW

NEW YORK STATE EDUCATION BUILDING

neighbors on either side by huge stone columns. All have been united by a common harmony of line and color scheme which is most striking. The major line of composition employed dropping at the center tends to counteract the monotonous repetition of vertical lines and to bring about a feeling of fitness and repose.

This feeling is intensified by the solemn dignity of the super-human figures and by the carefully balanced coloring as well as by the classical subject matter which is in perfect accord with the architectural scheme and with the educational ideals for which the building stands. Mr. Low has indeed brought the ancient fables of the Greeks back to life and light in these classic pictures which are nevertheless as truly American in their spirit as is the cultured American himself.

The degree of merit possessed by these works of art may in a measure at least be determined by the appreciation accorded them by the public, for a work of art to be truly great must appeal to all. The criterion lies deep rooted in the human soul which accepts or rejects with more or less dogmatic precision the products of chisel and brush while the critic is prone to scrutinize technique which always lies flatly on the surface. There is more to a good mural decoration than canvas and paint, a fact which the public recognizes even though it may never have expressed it in words.

The decorations are most fortunate in their subject matter. The artist might easily have fallen into the error of choosing a more restricted, national or even local theme. Seeing beyond the surface of things Mr. Low preferred to open up a vista in which the commonplace and temporal would transform itself into the unusual and the eternal.

He considered seriously the import of his commission before he threw about the final concept of his task the mantle of classic symbolism in which the fables of the Greeks should combine with modern fact to emphasize our own achievements.

Mr. Low decided early to make education the controlling motive for his deco-



PAN

A MURAL PAINTING BY
WILL H. LOW



MINERVA
A MURAL PAINTING BY
WILL H. LOW

rations, not the education of provincialism but rather the education of all men everywhere; education in its spiritual sense primarily, the aspiration of man ever to higher intellectual attainment from the earliest times even down to the present day. Time, places, customs change and yet man continues to persevere although the complete realization of his hopes is ever just beyond his reach.

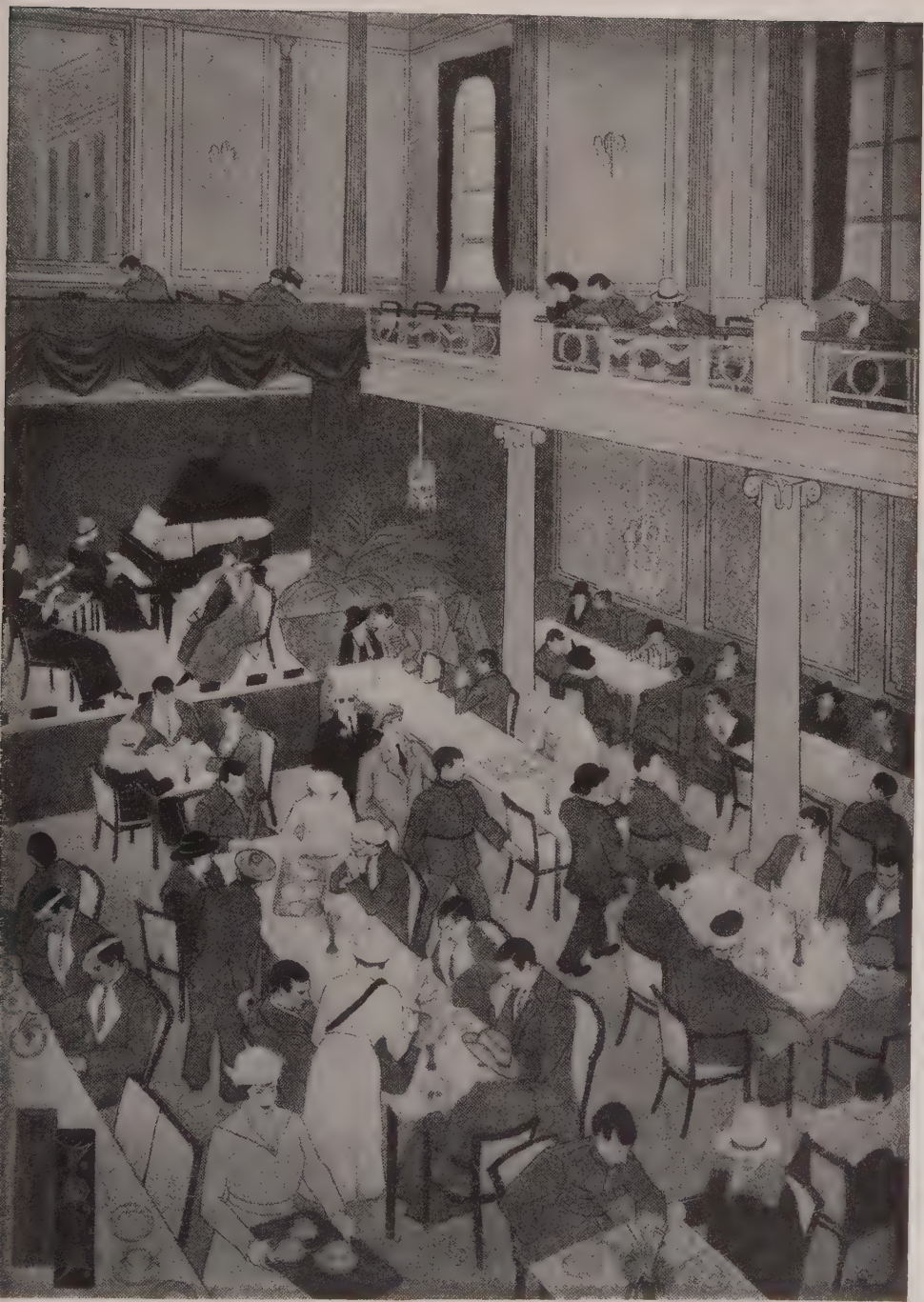
Classic mythology has become the property of the world at large even of America. We Americans have at last come to possess a share in its everlasting beauty, or as Hawthorne has expressed it, "No epoch of time can claim a copyright in these immortal fables. They seem ever to have been made; and certainly so long as man exists they can never perish; but by their indestructibility itself, they are legitimate subjects for every age to clothe with its own garniture of manners and sentiment and to imbue with its own morality."

GREEK PHOTOGRAPHS

The collection of photographs of Greece by Frederic Boissonnas which the American Federation of Arts is circulating as a special exhibit this season arrived the first week in December after several weeks' delay in transit from Switzerland, the distinguished photographer's home, and was immediately placed on exhibition in the Museum of the Rhode Island School of Design. Mr. L. Earle Rowe, the director, writes in regard to this exhibition as follows:

"I hope that most of the libraries and museums will avail themselves of the opportunity to show this excellent group of photographs which are not only illustrative of the picturesque setting of the Greek monuments, but also have so much value to teachers of Greek history and literature."

It is indeed a remarkable collection and constitutes an exhibition peculiarly suited for libraries and schools. We are indebted to Mr. Rowe for having first brought the collection to our attention and to M. Boissonnas for his generous loan.



AT CAIRO'S Y. M. C. A.

ELFRIDA HUGHES



STORM IN THE VALE OF CLWYD

DAVID COX

THE PHILLIPS MEMORIAL ART GALLERY



MOONLIGHT, TARPON SPRINGS

GEORGE INNESS

THE PHILLIPS MEMORIAL ART GALLERY



AN ALSATIAN GIRL

J. ALDEN WEIR

THE PHILLIPS MEMORIAL ART GALLERY

THE PHILLIPS MEMORIAL ART GALLERY

ANNOUNCEMENT is made of the purpose of the heirs of the late D. C. Phillips to organize and establish at some future time in the city of Washington the Phillips Memorial Art Gallery, a public institution privately endowed for the advancement of art and the benefit of the people of the nation. This plan has been formulated by Mr. Phillips' widow and his son, Duncan Phillips, the well-known art writer and connoisseur, and will be put into execution chiefly under the direction of the latter. The general character of the Gallery as now conceived is unique. The building as proposed will be of a domestic rather than a formal institutional type of architec-

ture with the surrounding grounds laid out as terraces and gardens appropriate to the architectural plan. As part of the scheme there will be a small auditorium for plays, concerts and lectures, a gallery for exhibitions of contemporary paintings and a comprehensive art library. The permanent collections will be exhibited in units. There will be rooms containing the best obtainable works by selected artists considered worthy of this special honor, rooms which will be memorials to the genius of the artists and to which their admirers will make pilgrimages. Other rooms will have educational intention tracing the origin and growth of certain æsthetic

tendencies from early periods in the history of art and there will be groups of works by artists of similar temperament and of related aims which will have special appeal for kindred spirits and will help to clarify for all students of art certain significant aspects of the creative impulse through the ages. Furthermore, the backgrounds will be carefully planned and executed with the object of enhancing the effect of the paintings and of emphasizing their essential character and of producing a sympathetic atmosphere. The chief purpose will be to reveal the richness of the art created in our own United States and to stimulate our native artists and afford them encouragement and inspiration. Certain innovations will be made which will mark an advance in the work of popularizing and interpreting the best art. Most public art galleries are not only formal in architecture but somewhat overpowering in their general effect upon the unfamiliar visitor. This art gallery while public is to have the intimate charm of a beautiful home which will tempt visitors to linger in its livable rooms. It is the conviction of the founders of this gallery that if a renaissance of art is to come in our time, it must come not from the ever-devoted few, but from the awakened interest and the enlightened patronage of the many. Their object is, therefore, in bringing art to the people in the most attractive way without lowering the standard, that art will become related to the lives of the people for their inspiration and solace without relinquishing the duty of guiding them to the heights and of keeping the fire burning on the altar.

The Phillips Memorial Art Gallery has already a nucleus of a collection, a portion of which was exhibited last year in Washington at the Corcoran Gallery of Art and a selection from which was exhibited this year during the month of December, at the Century Club in New York. The collection comprises works by J. McN. Whistler, George Inness, J. Alden Weir, Theodore Robinson, J. H. Twachtman, Gari Melchers, Childe Hassam, Emil Carlsen, A. B. Davies,

Paul Dougherty, Ernest Lawson, Robert Spencer and among foreign artists Chardin, Constable, Decamps, Monticelli, Daumier, Puvis de Chavannes, Monet, Sisley, M. Maris and Ménard and others—works of a homogeneous character yet indicative of a catholicity of taste on the part of the collector. The plan is one which will require years to put into execution and will doubtless be subject to many modifications and alterations, but in the main it is not only unique but inspiring and the gift is one of extraordinary munificence.

In addition to the main function of exhibitions the new Phillips Memorial Gallery will conduct related literary activities, issuing twice a year a publication devoted to art in its most inclusive sense, which will at the same time in context, typography and bookmaking be a work of art. The first issue, which is promised for next May, will comprise a series of monographs on the artists represented in the collection, with elaborate illustrations. This will be followed in December, in all probability, by a summary of the years' art, including literature, music and the stage, as well as original poems and prose compositions chosen through competition. And later there will be monographs on some contemporary artists. Thus, it is said, the work of critical interpretation will accompany that of exhibition.

A painting, "The Barnyard," by A. P. Ryder, belonging to the Phillips Memorial Gallery, mysteriously disappeared the last of November when it and other pictures were in transit from Washington to New York. This painting, which was one of the gems of the Phillips collection, was packed with several others in a box being sent to the Century Club, New York, for exhibition. How it could have been withdrawn without the knowledge of the driver and why it should have been stolen is hard to understand inasmuch as a stolen painting has little money value. With the hope of recovering the painting Mr. Duncan Phillips has offered a reward of \$500.00 for its return.



FARRAGUT MEMORIAL WINDOW
 U. S. NAVAL ACADEMY, ANNAPOLIS, MARYLAND
 THE GORHAM COMPANY, NEW YORK

THE BILLBOARD IN THE OPEN COUNTRY

BY EDWARD T. HARTMAN

Secretary of the Massachusetts Civic League

THE automobile is the father of the billboard in the open country. The old post roads were responsible for the existence of the road house of that day but since the appearance of the railroad the open country has had no characteristic not involved in the affairs of the country. Since the coming of the automobile, the billboard has preceded even the road house. It has occupied every vantage point, practically every curve, and is rapidly tending towards making our main "Great White Way."

Previous to the present era, the billboard confined itself to the lines of the railroads most heavily traveled, and the only advertising features found in country districts were the work of the snipers. Then, as now, the most common snipers were vendors of tobacco and patent medicines, along with candidates for public office, generally those seeking the law-making bodies whose laws they were violating by their sniping.

For our purpose, let us define what we mean by the open country. In the main, for the United States at large, we mean the agricultural districts. In New England in particular, and in other parts of the East, we may include the more thinly settled suburbs of large cities and some of the scattered towns where, while the occupants may be farmers, the farm areas are very small.

The significance of the encroachment of the billboard upon the open country lies in the fact that now, as never before, people seek the open country in order to have release from the nerve-racking noise, dust, smoke and architectural medley of our cities. The cities have been rendered doubly hideous by the work of the bill-poster and it has not been uncommon for men, both in the business and who lease their property for billboard purposes, to betake themselves oc-

casionaly to Europe in order to see a restful city. They do it for their health.

During the war, while travel in Europe was not possible, many people saw America who had never seen it before. They also noted, with more or less alarm, that the American countryside was not as restful as they had imagined, or as their limited experience had led them to believe. There is only one reason for this, the billboard. American countryside has not materially changed. Nature has her own way throughout enormous stretches of our country roads, even along our state highways and most perfectly developed roads. Nature very rarely offends the eye of man. The incongruous, impossible effect which we see is the work of man, the bill-poster. The important question is, what are we going to do about it?

It will be interesting to note the response of the Poster Advertising Association to recent agitation on the question. At a hearing in Boston, on March 24, 1920, the secretary of the Poster Advertising Association who came from Chicago, mentioned three rules which he said the Association rigidly enforced upon its members.

1. To protect beauty spots.
2. To avoid high-class residence districts.
3. To avoid public buildings, parks, boulevards, et cetera.

He added that not all people in the business have the same sense of honesty of purpose and that some violate the rules. Judging from our New England experience, these rules are more observed through their violation than otherwise. If there is any place where these rules have been observed, it would be interesting to know about them and to give credit to those who have observed them. The only prominent contest in Massachusetts before the courts was in a case involving an advertising company which had erected enormous billboards along

An address made at the Annual Convention of the American Civic Association, Amherst, Mass., October, 1920.

the parkway of the Municipal Park Commission. They may have been placed there before the rule was adopted, but others have been placed in such places, even on Boston Common, since the rule was adopted.

The next question is as to what we are going to do about it. A number of states have laws against sniping. The Massachusetts law provides that everything put up with only a contract between the workman and his hammer or pastepot, is illegal, a public nuisance, and may be "forthwith removed or obliterated and abated by any person." In spite of this rule and in spite of considerable activity by organizations and individuals, there is probably not a city or town in the state in which the law is not violated. It is a rare case when the public officials do anything. In New York, on the contrary, recent activities on the part of the Highway Protective Association have resulted in a practical abolition of illegal sniping in that city. Illegal sniping will be stopped in Massachusetts, and in other states, when the people want it stopped.

Massachusetts has conducted a long campaign, just as has been conducted in other states, for law and law enforcement. Here the constitution has stood in the way. A recent amendment provides that "Advertising on public ways, in public places and on private property within public view, may be regulated and restricted by law." A law, Chapter 545, 1920, provides that the Division of Highways shall make rules and regulations, which are at this moment under consideration, and that cities and towns, subject to the approval of the Highway Commission, may further regulate and restrict billboards within their limits. So far as Massachusetts is concerned, therefore, the campaign is in progress. This may also be said of New York, Chicago, St. Louis, and other places where more or less activity exists.

There is probably no one best law and no one best method. As far as laws and law enforcement are concerned, we know that eternal vigilance is the price of relief. The people have not been vigilant

in seeing to it that they have officers who will enforce the law and they generally content themselves by trying to secure enforcement through individual officials. An effective reform will have to go a little further back and take into consideration the quality of public officials.

There is another method which is and always has been available to the people. When they care about it, they can stop billboards and sniping in the open country, and in the cities as well, by simply refusing to buy anything so advertised, and by refusing to vote for men who so advertise themselves. One year's intelligent effort would probably settle the matter. The difficulty is that the people have not been willing to give themselves to one year's intelligent effort, or even to one month's intelligent effort, with the result that we have the present conditions.

Some argue that this would be a boycott and illegal. Speaker Gillett, of the House of Representatives, pointed out as long ago as August, 1909, that an organization of one person, who would have the distinction of holding all the offices of the organization and without a cent of expense, is not illegal. Why do not the American people act on this clue?

AN INTERESTING LETTER FROM HONOLULU

THE AMERICAN FEDERATION OF ARTS,
Washington, D. C.

I would be glad if you could give my Little Theatre—known as "Mrs. Burnham's Lanai Players,"—a notice in the magazine. I am in my fourth season of Community drama in Honolulu. Audiences and interest have so developed that last year we were obliged to leave our little theatre, seating only 186, and take a beautiful hall with seating capacity of 600. My husband, the sculptor, in his spare time, designs my sets, paints my back drops and plans my light effects. I opened this year with a subscription list having on it the names of almost every person of prominence and influence in Honolulu. Notable among my supporters are the descendants of the

early Missionaries who have for one hundred years done everything, and led in every way the advancement of the Islands, and are today the leaders still, in wealth and progressive ideals. My studio and rehearsal hall is the original school house, known as The Old Mission School House. It has been restored most beautifully with a seating capacity of 150. It is a hundred years old, with adobe walls three feet thick.

Mr. Burnham is now directing the Pilgrim Pageant for Dec. 20th and 21st. This pageant is educational, principally for the Oriental element, in the way of Americanization. It will be held in the National Guards' Armory which has been adapted with stage and lighting effects for the occasion. Many nationalities will take part. Especially the Hawaiians who are to be Indians. Four thousand children of Oriental parentage, now Americans, will sit on their mats on the floor of the Armory—these are free tickets. There will be bleachers and a gallery for those wishing to pay for their

seats. Several hundred children of all nationalities are being trained to sing the suitable songs and hymns.

On Christmas Eve Mr. Burnham puts on the tableaux of our designing, for the fourth year, on the balconies of the old Queen's palace, now the capitol. These are a series, depicting the Christmas story, of tableaux and pantomimes. Thousands of Oriental children will see and tell their parents, who are of other religions, perhaps, the story of our Christ Child. The spectators stand or sit in the palace grounds. It is coming now to be an institution, this Christmas story, in Honolulu. I met a man at Atlantic City last summer and he said to me, without knowing we were in any way connected with the production of the tableaux, "That one thing, done as it is, is enough to make Honolulu famous." He had seen it on a visit to the Islands.

With good wishes for a prosperous year to the Federation of Arts,

Yours very truly,

ELEANOR WARING BURNHAM.

THE GREAT CRUSADE—A UNIQUE WAR MEMORIAL

ON the opposite page is reproduced a photograph of a unique war memorial, a tapestry woven by the Herter Looms as a commission from Mr. George G. Booth, of Detroit. The design was executed and the cartoon painted and prepared for the loom by Mr. Albert Herter, of New York. Mr. Herter gave the greater part of a year to making this cartoon and it was completed the latter part of 1919. The weaving done under the personal direction of Mr. Jean Baptiste Boule was nearly one year in execution. The subject, somewhat allegorical, depicts a large group of old-world dignitaries; bishops, kings, warriors, statesmen and patriots, who have in the past ages sought, worked and fought to secure Liberty and Justice for the peoples of the old world. They stand to greet the Great Crusade coming out of the west; American troops, warships, and aeroplanes, led in the foreground by "Justice" with

a vision of hope and confidence before her—the spirit of peace has guided and encouraged the crusaders on their way over seas and land and through great perils—"Peace" with an olive branch in one hand and in the other the sword of right. The central figure of an American soldier exemplifies in his bearing and his countenance the very spirit of the Great Republic devoted to a noble cause, approaching his stern duty without fear and without hate.

This is perhaps the finest example of American tapestry weaving that has yet been produced. It is woven of the finest wool, twenty threads to the inch, gold and silver being rather plentifully used.

Mr. Booth has presented it to the Detroit Institute of Arts where it will be given permanent place in the George G. Booth collection of American handicraft and industrial art.



THE GREAT CRUSADE

A UNIQUE WAR MEMORIAL—TAPESTRY WOVEN AT THE HERTER LOOMS

THE GEORGE G. BOOTH COLLECTION, AMERICAN HANDICRAFT, DETROIT INSTITUTE OF ARTS

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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VOL. XII FEBRUARY, 1921 No. 2

SAVING LIFE

Our alms have recently been asked for the starving children of Europe. The appeal is one which goes directly to the heart and the response could not have failed to be generous. A starving child—a little life languishing for want of food! Who could withhold from such? Surely only one who was without human sympathy.

Starvation of the body is something which everyone understands—life is held sacred—and so it should be. Less well comprehended alas! are the starvation of the spirit and the sacredness of living.

The Scotch have a tradition that one who saves a life is ever afterward responsible for it—and it is a good tradition to hold in mind. Life in itself, unrelatedly, is comparatively insignificant. It is the use that life is put to—the “abundance” with which life is lived—that gives it value and meaning. Merely to live is nothing—indeed it may be less than nothing—a curse. The body furthermore can meet death but once,

whereas the spirit may die daily. It is the starved souls that are the menace of the world today. Body and soul are twain in one and must go hand in hand. The unnourished body, it is true, gives lodgement to the crooked spirit, but the spirit which is without nourishment of the right sort in turn oftentimes wrecks the body. In this day of horrifyingly widespread bodily starvation should we not consider what the real purpose of life is? Are we to save lives today without giving thought to or assuming responsibility for them tomorrow? Happiness alone is not the prize of life but happy people are seldom wicked. It is the discontents that make trouble.

How many today not only in Europe, but our own dear land, are living starved lives—lives untouched by the joy which comes through music and art and literature—lives in some instances of toil, in other cases of futile pursuit of pleasure? Every such life saved means strength for the future, for in such joy there is contagion and in such life are the seeds of better living.

The American Federation of Arts is striving to feed the hungry—to nourish with that beauty which is found in art the spirits of those in all parts of this country who might otherwise starve. It is helping to make life more significant, more worthwhile—happier, better. It is saving more than lives—it is saving life—the life of our great splendid republic, planted here in a new world so little while ago by those of great hardihood and nobility of spirit. If we succeed, then, indeed, we shall later on be able to fulfill the responsibility we are now assuming to these little children of Europe whose lives we are eagerly saving—we shall be able to give them a more precious gift than mere bodily life.

Who will help us—through contributions, through memberships, and through making more widely known the great purpose and opportunity?

THE BLASHFIELD PRINT

A facsimile of a drawing of a head by Mr. E. H. Blashfield was after many unavoidable delays distributed to our as-



HEAD

EDWIN H. BLASHFIELD

sociate members at Christmas. The print was sent in fulfilment of a promise made to our associate members more than a year ago when the annual dues were raised from two to three dollars. Delay was occasioned by inability to secure the proper paper for the print and later by difficulty in securing mailing tubes. Some of our members meanwhile had forgotten the promise and have written to inquire why the print was sent, while others remembering have very graciously sent acknowledgment expressive of gratitude, pleasure and real appreciation of the artistic quality of the drawing.

The edition is limited, but we have a few remaining copies which members may secure for their friends at one dollar each. This plate was made especially for the Federation through the courtesy of Mr. Blashfield and Mr. Charles Moore, the latter the owner of the original, and facsimiles such as those sent our members can only be obtained through this source.

NOTES

Seven cities in the great Southwestern Southwest, El Paso, Santa Fe, Tucson, Phoenix, Albuquerque, San Diego, and Los Angeles, are planning to form a Southwestern exhibition circuit and to show in each place four exhibitions during each season. In order to do this, each place is endeavoring to establish a circle of Friends of Art, composed of individuals who will contribute from \$10.00 to \$35.00 a year to pay the cost of the exhibitions and to supply a sufficient fund to make one purchase, at least, from each exhibition.

San Diego has already assembled its circle of Friends, and from November 21st to December 21st, showed in its Fine Arts Gallery, Balboa Park, a loan exhibition of an exceedingly interesting character. It is hoped that arrangements will be made another season to show one of the American Federation of

Arts' traveling exhibitions on the entire circuit; besides exhibitions sent out by the California Art Club, the Taos Society of Artists and the work of some notable artist—a "one-man show." Here is a stimulating example, both in interest and patronage, set by the cities of the great Southwest.

AMERICAN
ACADEMY
IN ROME

Both Architect Schutze and Sculptor Renier have left the Academy and are now on their way back to

America, where we hope that they will soon begin to show of what value their scholarship in Rome is to them. We wish them all success.

Landscape Architect Lawson has been at Amalfi and Ravella for a week or ten days, studying the gardens. There are interesting bits of landscape work there.

Sculptor Jennewein's work, except the bull and the big bas-relief, have all been shipped for his exhibition in New York.

Painter Lascari and his wife have returned from an extensive trip in northern and central Italy. It will interest Mr. Blashfield to know that Lascari made a special point of studying modern mosaic decoration in Venice, and that he brought back with him a box full of many large beautiful colored pieces of glass for two mosaic pictures he has in mind.

Sculptor Cecere and Painter Ciampaglia have been in southern Italy and Sicily for the last two weeks.

We have more affiliated men than ever before. They occupy one big studio, which looks like a very busy architect's drafting room. There are two Rotch men, a Harvard architect, a Boston Tech architect, a Yale architect and a Fellow of the Chicago Architectural Club who is also a Boston Tech graduate. They have many interesting drawings under way. I understand that there are three or four more scholarship men headed for Rome and the Academy. The application for admission to the Academy from Affiliated Fellows is not confined to men, for a Miss Knox, who holds a Fellowship in Painting from the Pennsylvania Academy of Fine Arts, is also anxious to be allowed full privileges.

A party of students from the School of Fine Arts, clubbed together and hired an automobile to visit Villa Caprarola, Viterbo, and Villa Lante, a two days' trip. They are an enterprising lot of men this year.

Professor Magoffin has been giving some interesting lectures in the Forum, and he has started a course in epigraphy.

We have taken two new classical Fellows into residence, Mr. Leon, Sheldon Fellow in Classics, Harvard University, and Mr. Rice, Fellow in Christian Archaeology of the Archaeological Institute of America.

We of the Staff have been at work upon a plan for a Summer School of the Classical School, which should be of special value to teachers in High Schools and Colleges.

Professor Magoffin, who has had a good deal to do with libraries and books, says that the books which Mr. Herriman left to the Academy cannot be bought today for less than \$100,000, although, of course, Mr. Herriman did not originally pay anything like this sum for them. Many of the books are rare, and almost all of them are beautifully bound in leather. A Mr. John Grey, an American who lives in Rome, handed me a check of Lire 500 the other day for library purposes.

Speaking of the library reminds me of the fact that a grand-daughter of Alexander III of Russia, a refugee, is helping Prof. Van Buren for a time.

We have arranged Monday as a day when people who are interested in the Academy or in the Fellows may go through the studios and have a simple cup of tea with the students and members of the staff. We all, students included, contribute toward the expenses. The teas seem to be a great success, judging from the members who come, rain or shine.

Our Thanksgiving Dinner was a very gay affair—it was fancy dress. We used Mr. Millet's costumes. There were sixty-two at table, with H. E., the American Ambassador as the guest of honor. After dinner we danced until two A. M. I suppose there were about a hundred and

thirty people at the dance, among them the students of the French Academy and of the British School. I had the Embassy problem by Shutze, Lawson and Jones as an interesting side show for the Ambassador.

Early in the month the American Ambassador allowed me to take all the new members of the Staff and student body to the Chancery to pay their respects to him. He had a short individual talk with each one.

On the Anniversary of the Italian victory at the Piave, Professor Magoffin, some of the students who were under arms during the war, and I marched behind the American flag in a procession which stretched from the Piazza Venezia to the Piazza del Popolo.

Mr. George Armour has presented the Academy with an excellent bas-relief by Saint-Gaudens of Mr. Frank Millet. The relief, I believe, will help in solving the problem of memorials to the Trustees—the size and the treatment are both interesting.

Mr. Edward Robinson is in town. He is coming next Monday to go through the studios and to meet the Staff and students at tea.

It may be of interest for you to know that the owners of the Palazzo Aldobrandini on the Via Nazionale have offered to sell that property to the United States as an Embassy. Will the American Government seize the opportunity, with the dollar standing at twenty-seven Lire, to make a remarkable investment? I fear not.

GORHAM P. STEVENS,

Rome, Dec. 1, 1920.

Director.

AMERICAN GLASS

The Boston Museum of Fine Arts has lately exhibited an important loan collection of Early Ameri-

can Glass—glass of humble origin, having the interest of skilful handling by the individual craftsman. The examples shown were selected because of their form, color and decorative treatment rather than for their wide range or rarity of specimens. The pieces shown were chiefly from the collection of Mr. W. G. R. Allen, supplemented by specimens al-



MADONNA

BY ERNESTO DO CANTO

Portuguese Sculptor

Courtesy of Mrs. Isabel Moore

ready lent by friends of the Museum.

The notice of this exhibition in the Museum's Bulletin reads in part, as follows: "It happens that the development of American glass blowing for about one hundred years is shown—from 1739 to 1825-1830. Although the Stiegel glass of Pennsylvania predominates, New Jersey is well represented, and there are a few pieces from Massachusetts and New Hampshire.

"Several attempts to produce glass in America were made during the seventeenth century. The earliest was at Jamestown Colony in 1608, and as early as 1638 at Salem, Massachusetts, glass-making was undertaken. The first successful establishment, however, was to come one hundred years later. It was put in operation in 1739 by Casper Wistar in Salem County, New Jersey, and ceased producing in 1780.

"Henry William Stiegel's glass was made during the period from 1763 to

1774, in Lancaster County, Pennsylvania. Stiegel glass combines German and English traditions with certain added characteristics which make it American in spirit as in origin. It is quite obvious that this glass was made for use; made for the public at large. The undertaking was not subsidized, as in instances of European glass and porcelains, by princes or wealthy connoisseurs. Financially there was failure, and 'Baron' Stiegel was reduced to poverty and obscurity. Artistically we have the remnants of a fine expression in the lesser arts.

"This eighteenth century glass is of excellent 'metal,' usually of light weight, beautiful in color and of simple forms suited to definite purposes. The spiral twist, rippled surface, or conventional pattern formed in the hands of the workman as he rotated and manipulated the hot glass at the end of a blow pipe contrasts interestingly with the forms common in the nineteenth century. Mechanical achievements and chemical processes have become the main concern in the later glass industry and leave less scope for the skill of the artisan. Notwithstanding occasional attempts at revival, the method of glassmaking illustrated in this exhibition is practically a lost art in America."

AN AMERICAN
SUMMER
SCHOOL
IN FRANCE

Announcement has been made of a summer school of Architecture and Decoration in France as a branch of the New York School of Fine and Applied Art.

This venture, for such it must be regarded, starts with an impressive array of patrons and patronesses and with several scholarships generously donated.

The persistent demand by architects that interior decorators shall better understand the essentials of architecture, by the interior decorators that students shall be given a more thorough professional training, by a more cultured public taste demanding that there should be a greater measure of harmony between the purpose and process of these two pro-

fessions, is given as the fundamental reason for the establishment of this school.

Primarily it is purposed as a kind of post-graduate course for students of the New York School of Fine and Applied Art, and the class is limited to twenty-five. There will be studio work and study tours in the Louvre, Musée des Arts Decoratifs, Musée Carnavalet, the Palaces at Versailles and Fontainebleau, and in private châteaux. Among the special lecturers will be Mr. Walter Gay, Mr. William Campbell, Mr. Ogden Codman, and others. Mr. Frank Alvah Parsons, President of the School, will be in residence.

Everything that helps to induce closer relationship with France means better international understanding. We have demonstrated our bravery, we have still to demonstrate our ideals of beauty.

The Cleveland Museum of Art has recently received as a gift from Mr. J. H. Wade, two very beautiful paintings: "Mrs. Collyear as Lesbia and Her Dead Bird," by Sir Joshua Reynolds, and "La Sortie du Bain," by Mary Cassatt. Furthermore, Mr. Wade has added to the fine collection of Japanese prints formerly presented by himself and Mrs. Wade eleven of the most important prints shown in a recent exhibition, and a large number of examples of Oriental art, including pottery, porcelain, metal work, etc.

Mr. Ralph King, who is another generous donor to this museum, has lately donated no less than 182 etchings and lithographs to its print collection, comprising examples by such eminent artists as Lepère, Legros, Appian, Braquemond, Buhot, Daubigny and Lalanne.

The December number of the *Bulletin* of the Cleveland Museum of Art took the form of a very heartfelt "thank you," from the Director to the many persons through whose generous gifts this delightful museum's collection has been built up—generous lovers of art who have desired to share with others their pleas-

ure in great works of art. It is, indeed, a stimulating array and a cause for thankfulness on the part of everyone who is inherently an art lover.

LONDON NOTES The Burlington Fine Arts Club has this week opened its annual winter exhibition, consisting, as in previous years, of a choice little collection of pictures on the walls and of some carefully selected furniture, which, in the present case, is confined to what is known as the Chippendale period. The title, as Mr. Clifford Smith has pointed out, is a convenient one. "Chippendale, of course, was only one of many cabinet makers who were working at this time; but his name, largely due to the publication (first in 1754) of his famous 'Gentleman and Cabinet Maker's Director,' has become almost a household word, and serves to describe a type of mahogany furniture made about the middle of the XVIIIth century, in which rococo features largely predominate."

With the above reservation all the furniture displayed here may come under the generic title of Chippendale; and, in fact, there seems to be good reason for the surmise that the noble wardrobe of mahogany lent by Col. H. H. Mulliner, which fills most effectively the center of the East Wall, was designed by Chippendale himself, for it has a place, like the two beautiful armchairs beside it, also from the same collection, in "The Gentleman and Cabinet Maker's Director," being given a plate in the 1762 edition. The armchairs just mentioned are upholstered in tapestry, the covering, of finely executed "Fulham tapestry," illustrating "Æsop's Fables" in natural colors. This "Fulham tapestry," which is, I believe, now rare, appears here in the cover of a pole-screen and an upholstered armchair, also lent by Col. Mulliner; and the highest tribute to its merit is to compare it with other tapestry coverings of this period. It goes, in my judgment, right away from them in artistic quality, and its story, which is of interest, is as follows. In George II's reign a Frenchman named Pierre Parisot



THE SEA SHELL

BY P. BRYANT BAKER

established a tapestry manufactory in the then rural surroundings of Fulham, and was joined by other workmen who came over from France, so that at one time upward of a hundred craftsmen were at work. Unhappily, though patronized by the Duke of Cumberland and others, the enterprise failed and closed down in 1755.

Of course the rococo ornament, which is so prevalent, came over with Louis XV design from France; but what is

striking in this great period of furniture design is what has been called the "Chinese taste." Without pretending to any specialized knowledge on this subject it seems to me that this influence was as dubious in its advantage as the classic tradition was fine in spacing and sweep of line. I was today looking at two chairs here of which one was as finely planned as the other was assertive and meretricious; and the friend with me, who is no bad judge, attributed this to just this attraction of the Chinese which came to us, like the rococo, from France.

So interesting is the furniture that one is tempted to linger and discuss; but I feel it would be unfair to neglect the pictures. Their great attraction is that they are absolutely in key with the rest of the room: the result is harmonious, pleasing, restful. Here, no doubt, as much is due to Dr. Borenius, Mr. Witt and Mr. Russell as in the furniture to Mr. Clifford Smith. Mr. Russell has lent the little panel of "Hercules and Antaeus" by Lucas Cranach, and Sir Herbert Cook, two most interesting panels by that attractive Ferrarese painter Ercole de'Roberti, which may have come from the Ducal Palace of Sassuolo, and be part of the "Storie Romane." One of these panels probably treats the story of Medea, and between these two, another antique tale, that of Camilla, is handled as a cassone front by that grand Sienese Master, Matteo di Giovanni: the companion piece to this is in the John G. Johnson collection of Philadelphia. What a Dutchman can do in painting is shown in the still life piece, "A glass of wine with a lemon on a table," a signed panel by Jan Jansz van de Velde. Incidentally one may note here how telling are these dead black frames for Dutch work: this lemon is not paint work. . . it actually is the juicy thing cut in two, which we can take into our fingers (so it seems) while the glass is no less convincing. A "River Scene" by Albert Cuyp is just as fine in its way, and we have yet waiting for us two Rembrandts, of which the panel portrait of an Amsterdam Merchant, Martin

Looten is dated on the paper held by the sitter, and signed with the Master's monogram-1632, and R. H. L. Lastly, an English girl, Miss Hickey, by Reynolds, just as sweet, as fresh, as true to nature as a rose in June. No wonder that this portrait study was engraved in mezzotint; and that the charming sitter was a frequent visitor to Sir Joshua's studio, appearing as a sitter in his diaries in 1769, (1770 is the date of this portrait) in 1771, 1773, 1777, 1779 and 1782.

Christie's sales are now in full swing, and entering the famous sale rooms this morning I found some marvelous tapestries, which come on sale this week. Among these I noted specially a fine set of seven Brussels panels, the property of Sir Arthur du Cros, M. P., brilliantly woven with the story of Diana, depicting hunting scenes in extensive landscapes, bearing the Brussels mark and signed G. V. L. (ceefdael) and A. Anwerck. The goddess is seen hunting with her attendant nymphs under great trees and amid spacious glades: she is distinguished from her lovely followers by the crescent moon over her brow. In one panel a somewhat incongruous intruder is a man who pursues, with his dogs, a wolf, carrying away in his mouth one of his lambs. Instead of classic garb this gentleman, who was perhaps too hurried to change, wears his XVIIth century coat and breeches. Three panels with Teniers subjects were also to be noted. S. B.

Owing to the efforts of the Municipal Art League, it is likely that the much admired example of Greek Architecture, the old Field Columbian Museum in Jackson Park, will be preserved as a hall of sculpture and for purposes kindred to those of the Trocadero in Paris.

The stately building with Greek porticoes well situated on the shores of the inland lake of Jackson Park housed the art collections of the World's Columbian Exposition of 1893, and is remembered by all who came to Chicago at that time. It is of brick faced with plaster toned by

the weather to the beauty of antiquity. The main building has strong foundations and is adapted for the exhibition of the noble examples of sculpture of which the Art Institute has the greatest collection of any museum in the United States. Many pieces inherited from the World's Fair are in storage, while the galleries of the museum in Grant Park are overcrowded with the T. B. Blackstone Collection of Architectural casts of early Greek and Roman, Italian and French historic sculpture from the eleventh to the nineteenth century formed under the direction of the French National Committee on Historic Monuments from the Museum of Comparative Sculpture (Palace of the Trocadero, Paris) the Museum of the Louvre and the Museum of Decorative Arts, Paris, and the wealth of the Elbridge G. Hall, the Higinbotham collections and various acquisitions.

The natural history exhibits of the Field Museum have been in the process of installation all the year and will be entirely moved by May of 1921. Owing to the expense of reconstruction the fine old building has had an uncertain future. Public spirit has suggested it for a Community Center and parts of the wings will be given temporarily for the use of special organizations. But the permanent structure, the main building, having been considered by the architects and warmly advocated by sculptors and their friends as a Chicago Trocadero, has been promised the future as a hall of sculpture.

The Municipal Art League of Chicago, has hung the Municipal Art Gallery in the new Henry Legler Memorial Library, one of the regional libraries, which will distribute the full advantages of the public library to citizens in remote sections of the city. The Garfield Park Woman's Club contributed from its art fund for the purchase of a painting, the first of a permanent collection for this public library. The canvas is "The California Desert" by Wallace L. DeWolf, of the Chicago Society of Artists, and a trustee of the Art Institute.

American painters of Norwegian an-

cestry held an art exhibit at the Chicago Norwegian Club December 11th to December 19th, that was given nation-wide publicity by the Scandinavian press and met a response from artists of high rank who contributed to the success of this first event under these auspices. While twenty-three painters and sculptors were represented by sixty-six works, it was to be expected that the majority would come from the Middle West. However, Jonas Lie sent two strong canvases from New York and was awarded a prize for his "Port Jefferson Harbor." Olaf Brauner, head of the art school at Cornell University, Ithaca, New York, sent "Little Karen" (in Norwegian costume) and "A Summer Day, Isles of Shoals," both of carrying power and pleasing.

Sigurd Schou, a newcomer in Chicago, is a strong, versatile painter, loving beauty and harmonious design with color, successfully treating alike still life, landscape and interiors with nude figures and purely subjective marines and landscape. A decorative canvas was awarded the State Bank of Chicago prize and three large pictures were sold to members of the Norwegian Club. Emil Biorn, painter, as well as director of the Norwegian Singing Society, sold all his group of six somewhat important paintings. At five o'clock on the closing day, one-third of the entire collection including some sculpture had been purchased by the visitors.

Sigvald Asbjornsen, a sculptor of national fame, exhibited ten idealistic works in plaster, the titles "Nocturne" and "Yearning" illustrating to the reader the manner of interpretation. Yet Mr. Asbjornsen has executed a monumental "Leif Ericson" erected in a Chicago Park by the Scandinavians, and in this collection has a noble little figure of an Indian Boy. Gilbert Risvold, a sculptor, showed his plaster "War Orphans" which won the Municipal Art League Prize at the Art Institute last spring, and his eloquent portrait busts of Yone Noguchi, the Japanese poet, and Blasco Ibanez, the Spanish poet. His statuette of Henrik Ibsen was awarded the Norwegian-American Line Prize for Sculpture.

The painters receiving especial commendation from visiting artists were Olaf H. Aalbu of Minneapolis, Dorothy Visju Anderson, Alexander Baker, A. Beutlich, Karl Ouren, Helga Haugan Dean, Svend Svendsen and Enoch Vognild, of Chicago.

The rise of this organization of "Norwegian-American" affiliations is particularly interesting because its center of influence is in an outlying section of Chicago and is developing a lively awakening to the value of art in groups of citizens at a distance from the Art Institute and its exhibitions. The jury of selections consisted of artists of Norwegian ancestry members of the Palette & Chisel Club.

Ralph Clarkson, portrait painter; Adam Emory Albright, painter of "Country Children;" Charles Hetherington and George Otis, landscape painters of the Chicago Society of Artists, are in California until the spring. Wallace L. de Wolf, Edward B. Butler and Alson S. Clark, who have winter homes in Pasadena are painting in the California desert.

The Saddle and Sirloin Club portrait gallery at the Union Stockyards, Chicago, has published a handsomely printed history of the 147 portraits of the men who laid the foundations of the agricultural and stock breeding wealth of the nation. The club rooms repeat the dignity and exclusive atmosphere of a London club. The oak panelings, suitable furniture and rugs, bronzes and other works of art are in harmony with the notable portraits by artists of first rank. The historical catalogue is compiled and written by Edward N. Wentworth.

The Wild Flower Preservation Society of America (Chicago Chapter) third annual exhibit closed at the Art Institute Jan. 19. The paintings, drawings and examples of photography of wild flowers in their haunts, birds, butterflies, and insects in their relations to plants comprised a collection of artistic value.

The historic Tree Studio Building on North State Street, Chicago, is to be torn down in the spring and the artists many of whom have lived there since its

erection, over twenty years ago, will be homeless. Old residences in the Upper Michigan avenue region have transformed their attics into studios to accommodate not only painters, sculptors and decorators, but patrons of art enjoying the Bohemian atmosphere.

The Renaissance Society of the University of Chicago is fostering a series of monthly exhibitions of fine art crafts, Japanese prints and other special groups in the Classics Building of the University.

The Business Men's Art Club of Chicago meets monthly having an artist or a critic of established standing as speaker and critic of works on view. The Business Men's Art Club members are men occupied in the offices of the Telephone Company, the banks, insurance and similar avocations. They paint in their leisure, having class hours after business under efficient instructors.

The Central Y. M. C. A. of Chicago invited an exhibition of the paintings of the Business Men's Art Club about the holidays with the result that an art club was organized at the Y. M. C. A. along the same educational lines.

L. McC.

ART IN MILWAUKEE The number of people who attend the exhibits, lectures, and demonstrations at the Milwaukee

Art Institute is convincing proof of the growing interest in art in Milwaukee. Under the direction of Dudley Crafts Watson, this organization is coming to the front as a civic institution, a vital part of the community life. Two doors from the Art Institute stands the oldest building of its kind in the city, the Layton Art Gallery, which houses a permanent collection containing among others a Blakelock, a Cazin, and an excellent Inness. This building and most of the pictures in it were the gift to Milwaukee of the late Frederick Layton. The already close affiliation between the Milwaukee Art Institute and the Layton Art Gallery was furthered by the opening last fall of the new Layton School of Art, quartered in the Layton Gallery.

The school was organized by Charlotte R. Partridge and is under her direction. The Milwaukee Art Institute extends student privileges to all students of the new school. Mr. Watson gives the history of art lectures in the day course and also teaches perspective and color classes in the night school. The free classes for school children held Saturday mornings are under the joint auspices of the Layton School and the Art Institute. The school is also affiliated with Milwaukee-Downer College and by special arrangement the young women students of the school who wish to take any crafts can do so in the well-equipped studios of the college. The school is incorporated and its board of trustees includes members of the boards of trustees of the Layton Art Gallery, the Milwaukee Art Institute, and Milwaukee-Downer College. They are Mr. J. K. Ilesley, president; Miss Alice Chapman, Miss Charlotte Partridge, Dr. Ernest Copeland, Major Howard Greene, George P. Miller, William Schuchardt, S. O. Buckner, and E. E. White. As a further means of cooperation between the Layton Art Gallery and the Layton School, Miss Partridge has been recently made a trustee of the Gallery. She is the first woman to hold such a position.

The school occupies the ground floor of the Layton Art Gallery which was extensively remodeled and redecorated during the past summer. The sum covering this remodeling was subscribed by ten men and women of the city interested in furthering art in Milwaukee.

In a way the Layton School is a successor to the Church School of Art of Chicago which closed last June. The plan of study worked out by Emma M. Church in her fifteen years directorship of that school has been adopted by the Layton School. Miss Partridge is a graduate and former instructor of the Church School. Miss Church herself is to be in Milwaukee for a month during the school year to give a series of lectures at the Layton School.

The course which is two years long is a practical one, emphasizing the relation between art and industry.

ITEMS

A monument in memory of the late Prof. E. F. Fenollosa has been erected by former students and friends in the grounds of the Tokyo Art School of Tokyo, Japan. It takes the form of a portrait bust showing his Japanese imperial decoration of the Order of the Third Class, surmounting a large tablet of biographical inscription; the whole chiseled in natural stone of the country. The inscription was composed by Jusan Mi Kun-Nito, Doctor of Literature Inouye-Tetsujiro, the calligraphy was by Jugoi Kun-Goto Omura Seigai and it was engraved by Hiro Gunkaku.

The Brooklyn Museum is holding an exhibition of early American silver. It has also recently installed various collections made by the late Robert W. Paterson, loaned to the Museum by Mrs. Paterson, including modern and 18th century paintings, Chinese porcelains, Persian potteries, Hispano-Moresque majolica, Italian majolica, Greco-Roman glass, Greek Tanagra figurines and Egyptian antiquities. Included among the paintings was a very important Millet, as well as excellent examples of Corot, Diaz, Isabey, Reynolds, Romney, Gainsborough, Raeburn, Moreland and others.

In the Arden Gallery, 599 Fifth Avenue was shown from January 3-18 a most remarkable exhibition of Ritual and Theatrical masks together with a collection of exquisite decorated costumes designed and executed by Madame Marie Gallenga, of Venice. The reason for holding this exhibition was the recent and widespread revival of interest in the use of Theatrical Masks which has fixed the attention of a group of American artists who are now experimenting in this new-old art with gratifying results.

In Erie, Pennsylvania, an exhibition of portraits by Orlando Rouland was held during December at the Art Club. The exhibition opened on December 7th, at which time a portrait of Mrs. Louisa Card Catlin, President of the Club,

painted by Mr. Rouland in his studio in New York, last summer, was duly presented. The exhibition included portraits of Hamlin Garland, Thos. Mott Osborne, Irving Bacheller, William Winter, Lord Dunsany, William Dean Howells, John Muir, John Burroughs and other distinguished persons.

An exhibition of twenty-one paintings by William Ritschel was lately exhibited at the St. Paul Public Library, St. Paul Minnesota, under the auspices of the St. Paul Institute. During the months of September, October and November, the museum of the St. Paul Institute was visited by over eleven thousand persons. Each week some new exhibit is put on as a special attraction—for example, the week of November 8th, a collection of war medals was displayed.

Continued demand for untechnical instruction on home decoration has led the Minneapolis Institute of Art to arrange for a course of twelve lectures on this subject. In this connection it is interesting to note that an exhibition of table service was held at the Art Institute of Chicago, for one week in December, tables being set each day by a different person, and consideration given to the choice in arrangement of the objects that make for the beauty of the table.

In the Stuart Gallery of the New York Public Library is being held a series of small exhibitions designed to bring the print-loving public into the by-ways as well as the high-ways of prints. Opportunity is given to see the work of artists who do not often figure in exhibitions. The opening exhibition was devoted to French prints; this was followed in January by an exhibition of landscape etchings of the 19th century and later. The February exhibition will be portraits by modern masters, in etching and lithography.

The New Bedford Art Club, which has heretofore confined its activities to exhibitions by club members, assembled and

set forth this season a comprehensive exhibition of works by American artists, which was shown in the Gas and Edison Light Company Hall. There were 149 exhibits. The attendance at the private view exceeded five hundred and there were seven hundred visitors on the first day. It is the hope of those concerned that an Art Museum will later be established in New Bedford.

The exhibition was under the management of Mr. Clifford W. Ashley, well known as a painter and illustrator.

The Toledo Museum of Art exhibited during the month of December twenty-six oil paintings by Martha Walter; thirty-five etchings by Arthur W. Heintzelman, a collection of American-made Batik scarfs, and Whistler etchings and lithographs, the last lent by Mr. Ralph King, of Cleveland.

The Museum's lectures and concerts, inaugurated this season, have been most successful. On Thursday afternoons lectures have been given on *Why Study Art*; *The Arts of the American Indians*; *Old Egypt*; *Twelfth Dynasty*; *Golden Age of Egypt—18th Dynasty*; *Egyptian Costumes and Furniture*; and *American Pottery*. These lectures have been largely attended by students from the high schools, private schools, and Toledo University and by adults.

A panel in bas-relief by Julia Bracken Wendt, showing a mother with two children, one on each side, engaged in nature study, has lately been placed in the Cahuenga public school in Los Angeles by the Mothers' Circle. It is a memorial to Miss Gertrude Horgan, principal of the school.

Whitney Warren, architect of New York, who designed the Grand Central station and other notable buildings in that city, has been appointed to take charge of the reconstruction of the famous University of Louvain, destroyed during the German invasion in 1914. Mr. Warren has accepted the appointment.

BOOK REVIEWS

PEN DRAWING AND PEN DRAUGHTSMEN, BY JOSEPH PENNELL. The Macmillan Co., New York, Publishers.

Like others in the Graphic Arts series on pen drawing this volume, uniformly with "Etching and Etchers," "Lithographs and Lithographers," is made to appeal to the student, to the collector of books, and to the lover of illustrations. There are between its covers more than four hundred reproductions of pen drawings by distinguished artists.

Mr. Pennell writes as one having authority through long experience in this fascinating branch of art. He says in his preface that he was moved to the task by the very unsatisfactory manner in which pen drawing has hitherto been treated. He does not believe that pen drawing can be learned from a book, but he does express the hope that those who do consider themselves pen draftsmen to-day will, by comparison of their works with the works reproduced in this volume, discover their own weakness and immaturity.

Mr. Pennell professes himself dissatisfied with the makeup of the book and the arrangement of the illustrations, but insists that the reproductions are good, and so they are, though in some instances we are inclined to think that they have yielded to an extent their spontaneity by passing through a second process of reproduction, in other words, being reproduced from reproductions rather than from the original drawings.

The first section of the preface was written on July 4th, Mr. Pennell's birthday. To this on Thanksgiving day, 1920, a postscript was added; a postscript in which tribute is paid to those who assisted in the work, to certain illustrators, critics and craftsmen, but which is chiefly given over to an arraignment of the rest of the world, and particularly the world of art. There is much that is true in Mr. Pennell's complaint, but it is not all true, there is another side and one more cheering. But the evil practices which Mr. Pennell refers to do ex-

sist and his bold charges are not to be lightly dismissed.

The various chapters in this engaging publication deal with pen drawing in Spain, Italy, France, Germany, Holland, England, and America, as well as in far off Japan. There are chapters on newspaper illustration, on book decoration, besides others dealing with materials for pen drawing, technical suggestions and methods of reproduction.

BOOK PLATES BY FRANK BRANGWYN.

J. B. Lippincott Company, Publishers.

Sixty-nine book plates by this most distinguished British artist are reproduced in this volume, recently issued. To each plate a separate page is given and every turn of the page brings an abrupt change of vision. Mr. Brangwyn's originality is nowhere more patently manifested.

In a foreword, Eden Phillpotts says: "Painting processes toil after Frank Brangwyn in vain. He exhausts their capabilities one after another, and his resources are equally at home in a fresco or a woodcut. To interpret truth by beauty has been his difficult task and life-long ideal." Mr. Phillpotts finds the sign-manual of Brangwyn's many-sided art to be "a masculine forthrightness and grip."

E. Hesketh Hubbard, the British etcher, contributes a technical note in which he tells us that the majority of Brangwyn's best ex-libris are cut in wood and points out the fact that this great artist speaks through his materials ever "respectfully mindful of their limitations." Brangwyn's book plates are, indeed, of a unique order.

WALTER GAY PAINTINGS OF FRENCH INTERIORS. Fifty

plates with an introduction and notes by Albert Eugene Gallatin. E. P. Dutton and Company, New York, Publishers.

This is one of the most beautiful volumes that has come from our American press in recent years, a publication in exquisite taste and displaying the high-

est art both in the matter of typography and book-making. The pages measure 14 x 10½ inches and to each plate a single page is devoted.

In his introductory essay Mr. Gallatin dwells upon the great artistic worth and charm of Mr. Gay's paintings. In conclusion, however, he suggests the practical use which the plates in this album may be put to by the architect and the interior decorator as well as a person contemplating building a French house.

The subjects chosen for reproduction are almost exclusively of French interiors of the eighteenth century, as being in the opinion of the author most characteristic examples of Mr. Gay's work, but with this group are also included three pictures painted in Venice and one in Boston.

Mr. Gallatin deals delightfully as well as sympathetically with the subject matter, pointing out not only the merit of Mr. Gay's accomplishments, but the spirit in which the work is rendered. "Certainly," he says, "the rooms which Mr. Gay has so beautifully portrayed possess souls and temperament."

He calls attention, too, to the artist's love of sunshine, his delight in flowers, his sensitiveness to color, his appreciation of beauty in form and line. He reminds us, moreover, that Walter Gay was born in the little old town of Hingham, Massachusetts, that he comes of old American stock, that he is represented in several of the world's most important museums and that in 1906 he was created an officer of the Legion of Honor.

Such a volume as this serves many purposes, not the least of which is that of bringing the people into intimate contact and knowledge with a capable contemporary artist and his finest accomplishment.

THE PSYCHOLOGY OF DRESS. By FRANK ALVAH PARSONS, Author of Interior Decoration. Doubleday, Page & Company, Garden City, New York, Publishers.

The author of this book is one of the leading exponents in this country of the relation of art to every day life and has

done much through his writings and lectures to improve taste.

The present volume deals comparatively little (one might almost say surprisingly little) with dress as an art, treating it rather as an index to life.

Mr. Parsons holds that art is a quality essential to full human expression and inseparable from human life. This book is therefore a social history of the great nations of Europe as well as our own from mediæval time to the present day as manifested in dress. As such it is extremely interesting, entertaining and worth while.

To have gotten together such a volume must have entailed an enormous amount of research covering a vast amount of historical material. The data has been evidently carefully gathered and is admirably assembled. There are many quotations from original sources such as letters written during the Renaissance in Italy, the time of the Louises in France, the Elizabethian and Georgian periods in England; first-hand information of a valuable sort for historians, writers of fiction as well as illustrators and costume designers, to all of whom this book will prove helpful.

It is elaborately illustrated by photographs of paintings showing the costumes of both men and women from about 1200 to 1800.

THE CHANGING MUSEUM IDEA.

By J. C. DANA. The Elm Tree Press, Woodstock, Vermont, Publishers.

Mr. John Cotton Dana, Director of the Newark Museum as well as Librarian of the Newark Public Library, has written a series of four essays on The New Museum which are as follows: "The New Museum, Its Character and Purpose," especially useful to those beginning Museums; "The Gloom of the Museum," with suggestions for removing it; "Installation of a Speaker" an effort to carry into another field one of the few contributions of museum management to arts of life, and fourth "A Plan for a New Museum"; the kind of museum that will profit a city to maintain.

Mr. Dana is an original thinker and

has demonstrated by putting into successful practice some of his interesting and novel ideas.

ON MAKING AND COLLECTING ETCHINGS, A Handbook for Etchers, Students and Collectors, Written by Members of The Print Society, Bridge House, Ringwood, Hampshire, England, and put together and edited by E. HESKETH HUBBARD. The Moreland Press, London.

This little book is a valuable contribution to the literature on art. It comprises chapters on "What is an Etching" by Mathew Henderson; "A Short History of Etching" by Edward Ertz, "How Etchings are Made" by E. W. Charlton, "Some Notes on Drypoint" by Percy Smith, "How Aquatints are Made" by Stella Langdale, "Supplementary Processes" by Hugh Paton, "On the Printing of Etchings" by Reginald H. Green, "Etchings as Decorations" by Leslie M. Ward and "On Collecting and Storing Etchings" by E. Hesketh Hubbard. Each of these writers is an accomplished etcher and writes from the professional standpoint. The essays are in every instance extremely simple and comprehensive taking the form not of technical treatises but intimate talks about methods employed, of interest to the layman as well as the professional artists.

The chapter on "Collecting and Storing Etchings" by Mr. Hubbard gives precisely the advice and information which the amateur most desires and finds so difficult to obtain. It should go far toward inducing many to take up this fascinating pursuit.

An extremely comprehensive and valuable list of publications about etching and collecting is given as a concluding chapter, arranged first in order of the date of publication with engaging comments on each and later subjectively for the convenience of those who are seeking special information. There is also a list of periodicals published in England and the United States containing matter of interest to etchers and collectors of etchings. An appendix dealing with certain technicalities and a gen-

eral index, well arranged and helpful, conclude the volume.

It is a book that one would wish to keep as a reference, but which may be read from cover to cover with the utmost pleasure. It is in fact one of those rare books that when so read gives the reader a feeling of having been in very interesting and good company, the company of artists who have enthusiasm for their art and a kindly outlook toward the world in general.

This publication is of special interest to members of the American Federation of Arts inasmuch as the Federation is circulating this season a most delightful exhibition of etchings by its authors and other members of The Print Society. To those who have the privilege of seeing this exhibition it comes, therefore, as a friendly personal note.

MEMOIRS OF THE AMERICAN ACADEMY IN ROME, VOLUME III. New York University Press Association, Publishers.

The third of a series of the Memoirs of the American Academy in Rome takes its place with its dignified predecessors. Its contents are as follows: The Bernardino Tomb: C. Densmore Curtis (71 plates), Praxias: E. Douglas Van Buren (4 plates), Work of the School of Fine Arts (16 plates).

What such a book as this represents in scholarship only the expert and specialists can know. But to the least informed reviewer the plates, representing work done by students of the School of Fine Arts, are a revelation; a most convincing argument of the value of the opportunity which our Academy in Rome furnishes to young men of talent and the part it must play in the destiny of American art.

The Museum of Fine Arts of Boston celebrated the Fiftieth Anniversary of its incorporation by a public reception on December 6th. As a souvenir of the occasion an illustrated history of the Museum was prepared and issued in pamphlet form.

BULLETIN

- NEW YORK WATER COLOR CLUB. Thirty-first Annual Exhibition. American Fine Arts Society.....Jan. 15—Feb. 6, 1921
- AMERICAN WATER COLOR SOCIETY. Fifty-fourth Annual Exhibition. National Arts ClubFeb. 3—Feb. 24, 1921
Exhibits received January 28.
- WASHINGTON WATER COLOR CLUB. Twenty-fifth Annual Exhibition. Corcoran Gallery of Art.....Feb. 4—Feb. 23, 1921
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred and Sixteenth Annual Exhibition of Oil Paintings and SculptureFeb. 6—Mar. 27, 1921
Entry cards received prior to January 5.
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS
Annual Exhibition. Anderson GalleriesFeb. 22—Mar. 5, 1921
- PRINT MAKERS SOCIETY OF CALIFORNIA. Second International Print Makers Exhibition. Museum of History, Science and Art, Los Angeles, Calif.Mar. 1—Mar. 31, 1921
Last day for receiving prints Feb. 7.
- NATIONAL ACADEMY OF DESIGN. Ninety-sixth Annual Exhibition. Reconstructive Galleries American Fine Arts SocietyMar. 5—Apr. 3, 1921
Exhibits received Feb. 10 and Feb. 11.
- BALTIMORE WATER COLOR CLUB. Twenty-fifth Annual Exhibition. The Peabody Institute GalleriesMar. 9—Apr. 11, 1921
Exhibits received March 1.
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition.
Metropolitan Museum of Art.....Mar. 25—Apr. 26, 1921
- CARNEGIE INSTITUTE OF PITTSBURGH. International ExhibitionApr. 28—June 30, 1921

CONVENTIONS

- The Annual Convention of the EASTERN ARTS ASSOCIATION will be held in Baltimore, Md., March 24-26, 1921.
- The Tenth Annual Convention of the COLLEGE ART ASSOCIATION will be held in Washington, D. C., March 24-26, 1921.
- The Fifty-fourth Annual Convention of the AMERICAN INSTITUTE OF ARCHITECTS will be held in Washington, D. C., May 11-13, 1921.
- The Twelfth Annual Convention of the AMERICAN FEDERATION OF ARTS will be held in Washington, D. C., May 18-21, 1921.
- The Annual Convention of the AMERICAN ASSOCIATION OF MUSEUMS will be held in Cleveland, Ohio, May 23-26, 1921.